

DIGGIN' THE GROOVES
BOB DAVENPORT
(see page 24)



Carl KENDZIORA's
PLAZA 5000 Masters
(cont'd (8831 to 8863))

(see page 10)

behind
the cobwebs

THE MAGAZINE OF
RECORD STATISTICS
AND INFORMATION

ISSUE 191/192
July 1982
\$1.00



**** FOUR WORD REVIEWS!!

THE BLACK PERSPECTIVE
IN MUSIC (see p. 3)

RAGGING the CLASSICS
by JOHN SAM LEWIS

Pearl

GREAT VIRTUOSI OF THE GOLDEN AGE

(Volume 2—Violin)

GEM 102/B
PEARL 11

Side 1
33 1/3 RPM

JAN KUBELIK

1. Paganini: Moto Perpetuo (r. 1905)
Fonotopia 39192 (xPh 276)
2. Sarasate: Zigeunerweisen (r. 1907)
Fonotopia 74084 (xPh 2405)
3. Wieniawski: Scherzo-Tarantella (r. 1906)
Fonotopia 39884 (xPh 2231)
4. Fibich: Poeme (r. 1910)
Fonotopia 62573 (xPh 4552)
5. Jacques Thibaud: Vieuxtemps: Sereña (r. 1905)
Fonotopia 39208 (xPh 531)
6. Bach: Gavotte (r. 1905)
Fonotopia 39087 (xPh 532/3)

"BLACK PATTI" Numerical continues

BLACK PATTI

(8008 to 8016) (see p. 8)

Henry Harrison



TEX RITTER
CAPITOL DISCOG
1962 to 1973
PART THREE
Section One (Cap 290 to 410)
by D. TOBORG
(see p. 11)

CAPITOL RECORDS
The Outstanding Western Music
Like Box Nickle Number

THE PEARL VIOLIN REISSUES
(see p. 9)

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- 8004—Room Rent Blues
Sobbin' the Blues
Howell Alderson and Blind
James Cook
- 8006—You Used to Be Sugar Blues
Strange Woman's Dreams
Little Corbin, accompanied by
William Ed. Harris
- 8005—Jail House Blues
Riverside Blues
Sam Collins and His Guitar

Instrumental

- 8009—Peg Wee Blues
New Cut Loose
John Williams and His Memphis
Stompers
- 8010—Tu-Cu Blues
Monte Carlo Joye
Dixie's Chicago Stompers
- 8019—Original Black Bottom Dance
Jimmy Wade's Chicago Orchestra
Vocal Chorus by Perry Bradford
Himself
- All That I Had Is Gone
Jimmy Wade's Chicago Orchestra
Vocal Chorus by Perry Bradford
Himself

Spiritual

- 8018—Heaven's Door's Gonna Be Closed
Were You There When They Crucified My Lord?
Pete Johnson Singers
- 8016—I Know I Got Religion
I'm Going to Heaven If It Takes My Life
Rev. J. M. Gates and Congregation

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☐ 8019

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RHYTHM & BLUES

Rotante-Sheatsle y
GUESTS
Kurt Mohr
"Sue Label"
Pierre Daguerre
"Bobbettes"
Discography
(part Two)
(see p. 12)



Bill Frase
compiler

**THE
AMERICAN
DANCE BAND
DISCOGRAPHY**
corrections
and
additions
(see
page 12)

VOLUME 2
ARTHUR LANGE TO
BOB ZURKE

BRIAN RUST

In The Beginning! CAPITOL
Research (1942 - 1949)
by BILL BENNETT (see p. 12)

(290 to 379)

Capitol

(1439) Vocal With
Orchestra

GUILTY
(Akst-Kahn-Whiting)
MARGARET WHITING
With Orchestra Conducted by
JERRY GRAY
324

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Reichner-Rios-DonAlberto.
EMILE PETTI
and his
SAVOY PLAZA ORCHESTRA
L 221

**LIBERTY MUSIC SHOP
RECORDS**

Exploratory Discographical Research
based on Jack Raymond's numerical
PART FIVE (L219 to L229)
(see page 10)

Medley No. 3

EDGAR FAIRCHILD AT THE PIANO
THAT OLD FEELING
THE LOVELINESS OF YOU
-Brown & Fain-
-Gordon & Revel-
L 223

**DISCOING IN
GEORGE BLACKER**

FABULOUS GENNETTS!
Retort from GEORGE KAY
also Blacker's CYLINDROGRAPHY.
Revisited! (see p. 2)

Gennett

6692-B Race Record—
Instrumental 1-29

ST. LOUIS NIGHTMARE
(Melrose)

State Street Ramblers

BENNETT RECORDS
RICHMOND, IND.

PART TEN
CLYDE BERNHARDT DISCOG.
Nov. '45 to June '79
by DAVID GRIFFITHS
(see p. 10)

CLYDE BERNHARDT

This photo is of ED BARRON (Clyde Bernhardt)
courtesy of Clyde Bernhardt

CLYDE BERNHARDT

CLYDE BERNHARDT

PART NINE

the H³ chrono-matrix file!

Harold H. Hartel (see page 4)

DISCO-ING IN GEORGE BLACKER

"WHO PULLED
GEORGE KAY'S LEG?"

a retort

From GEORGE W. KAY

"THOSE FABULOUS GENNETTS"

I am answering George Blacker's article in Disco-Ing titled "Who Pulled George Kay's Leg?" in the Mar/Apr issue (RR 189/90). It seems to me that the only leg puller is Mr. Blacker and I'm at a loss to understand his inference.

Unfortunately, I am unable to give the time at this late date to cover all the details of the fascinating Gennett saga. But I do want to clear up some of the questions that Mr. Blacker has raised because he has some valid ones. I certainly understand and respect his role as a researcher and discographer who wants to correct errors that should be challenged and remedial action taken. Now for his letter.

1. Gennett leased or sold masters: Source of information was Harry Gennett, Jr. who supervised many sessions in the Richmond studios under Ezra Wickemeyer. Vocalion could have been English Vocalion. He mentioned Okeh and I definitely recall his conversation but we don't have the documentation. I'm inclined to go the way of Mr. Blacker on Okeh.
2. Gennett bought equipment and masters from a bankrupt Boston concern. Source of information was Fred Gennett who showed me documents and contracts that he retained in his files. The Starr Piano Company and the Gennett Records division was a sprawling, grossly mismanaged corporation that was a forerunner to today's conglomerate. During its peak years, Starr reportedly manufactured 25% of all the pianos sold in America. It was by far the biggest money maker. The Gennett Record division was masterminded by the brilliant and unorthodox vice president and general manager, Harry Gennett, Sr. It is said that he wrote the book on how to run a record company on a shoe string. I'm giving this bit of background to illustrate the plausibility of the Boston purchase.
3. Fred Gennett and Wendell Hall: Fred Gennett worked closely with Fred Wiggins, talent scout and czar of the entire recording operation. Gennett handled sales meetings at the Richmond plant and drew up some of the recording contracts.

The Wendell Hall episode involved test pressings given to dealers at a conference as souvenirs. I see no reason to doubt this story. As for the disputed date of August 1922, Mr. Blacker admits that he lacks the log sheets covering this period. Therefore, until proven otherwise by fact and not conjecture, the benefit of doubt must be resolved in favor of Fred Gennett.

4. Table of field recordings etc. I found this entry the very last day I looked through the ledgers and it was a hasty notation. Grauer or Keepnews made the block for the table and the ledgers were there for them to check out. The master cards, ledger sheets, illustrations, etc. were produced by the Record Changer staff. I supplied the photographs that Harry Gennett Jr. gave me from his private collection. Let me venture a hint on this subject. Gennett had custody of all documents in his basement and he handled the packing and shipping of the entire works to Grauer in New York. It's possible that he threw out a lot of material as worthless trash since no one was there to supervise him. He was definitely a litterbug. Perhaps I should mention that I had access to the ledgers for only a few hours at different times. I didn't live in Richmond and my work required extensive travel throughout Indiana and other states. I compiled and wrote the Gennett story in fifteen days to meet the deadline for the June 1953 Record Changer. Of course, there's a lot more to the Gennett story that remains to be told. I hope this information will help clear up some of the gray areas. It has occurred to me that this correspondence has very little relevance without the basic document for reference. I have a limited supply of Those Fabulous Gennetts available.

Sincerely,
George W. Kay
George W. Kay
3163 66 Terrace, South #C
St. Petersburg, Fl. 33712

CYLINDROGRAPHY REVISITED *****

****George Blacker****

About a year ago, in discussing Ron Dethlefsen's book on "Edison Blue Amberol Recordings, 1912-1914", I coined the term "cylindrography" as a descriptive term for works of that sort. I regret to advise that it has not been very widely adopted. Indeed, the advertising for one new publication referred to it, to my horror, as a "discography of cylinders". Gadzooks!....All this is by way of advising that two new cylindrographical books are now available, and I recommend both of them, though with some reservations in one case. The better of the two in terms of quality is Ron Dethlefsen's latest effort: "Edison Blue Amberol Recordings, 1915-1929". As with its predecessor, the second volume lists the records in numerical sequence, relying on the Edison monthly supplements instead of title slips (the use of which had been discontinued in any case). A third and final volume, probably in preparation as I write this, will be devoted in large part to a complete index of Blue Amberols by titles and artists. There is more to this newest tome, however, than a series of reproductions of supplements. There is a lengthy chapter on some of the most important Blue Amberol recording artists, provided by Jim Walsh. There is information on two sessions held at Henry Ford's request in which cylinder masters were recorded directly, not dubbed from discs. The second of these was held in the fall of 1925, and some of the cylinders were issued commercially, although this had not been originally planned. There are more of the earlier title slips which could not be included in the first volume. There are hints to dealers, instructions on servicing Amberolas and much, much more. If you bought the first book, you can't possibly do without this companion volume. It's available either from the author himself at 3605 Christmas Tree Lane, Bakersfield, Cal. - 93306, or from Allen Koenigsberg, 650 Ocean Ave., Brooklyn, N.Y. - 11226. A final word: If you bought Dr. Duane Deakins' Blue Amberol index when it was originally published, you can still keep it; it will serve as a handy reference guide on your junking excursions.

The second cylindrographical work to be made available within recent times is a numerical listing of Columbia two-minute wax cylinders, compiled by Ken Lorenz. Every known Columbia cylinder released between 1896 and 1909 is here, in numerical sequence. The listing is divided into four sections: the 1896-1901 brown-wax issues which were numbered in a block system, the 1901-1909 moulded records numbered from 31300 up, the 85000's series of 6-inch three-minute records (you should live so long as to find any!) and a special series of political speeches recorded by Taft and Bryan in the 1908 presidential campaign. There are blanks here and there, some of which may have been unused (especially in the earlier block-numbered releases), but many others may be untraced. I know myself of a series of three two-minute records, issued only under their (apparent) master numbers under the title "Winning a World". The attribution was to Eugene V. Debs, but the speaker is actually one of the Spencer brothers. The speech itself, a hymn of praise to Socialism, was certainly written by Debs, but that's the extent of his involvement in it. I have heard of a cylinder made by William Gillette, on which he did an impression of Mark Twain. I believe that was the record on which Hal Holbrook

based his vocal impersonation of Twain, and I have had the impression that the Gillette record was a Columbia. Can anyone confirm or deny this?....The thing I miss most in the Lorenz listing is an index comparable to that of Dr. Deakins. Still, even with this lack, the Lorenz listing gives the collector a lot of information on Columbia cylinders in compact form. Besides, it's just possible that someone else could break it down into indexed form. If he had a computer with the necessary memory capacity and could either devise or obtain a program, the job could be done quickly and easily. Anybody got a computer and some spare time?....Be that as it may, I recommend the Lorenz listing as well. It is obtainable from Kastle Music, Inc., at 170 Broadway, NYC 10038 or 901 Washington St., Wilmington, Del. - 19801.

(TO BE CONTINUED)

Ed LK note... Yes! I have a copy of that very rare RECORD CHANGER of June 1953 and if you're interested to get in on the ground floor of all the Gennett research we whole heartedly recommend this issue for your collection. Get in touch with George Kay, pronto as he just got a limited number left for sale. Quite a collector's item!

Our reviews of these research endeavors are just four words long. "RR recommends them highly"
 Folks! Here's one monumental research endeavor. They come out twice a year in booklet form (ca 130/150 pages) -and I prize all my back issues. Here's a sample of their erudition. It speaks it for yourself, eh! Wow! Get a sub starting in 1982 and get those back issues. Tell Eileen that Len of RR recommended you. Cheers! Eileen! keep up the good work. We need it. /Len Kunstadt

THE BLACK PERSPECTIVE IN MUSIC

Volume 8 Spring 1980 Number 1

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 121 122 123 124 125/6 127 128 129/30
 131 132 133 134 135/6 137/8 139/40
 141 142 143 144/5 146/7 148 149/50
 151/2 153/4 155/6 157/8 159/60
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Now for a brief explanation of H3 Chrono-Matrix files. Any underlined matrix number is presumed to be rejected (eg..Nov.24,1903,C-746-1). And if you see a hyphen in a column where the numerical of the date appears -that means that "during the month, definite date unknown" (eg.. see April 1922 OM5 - Gypsy Blues 20139-2). There's a heck of a lot of abbreviations in the listing. The seasoned researcher will know most of them. Rust's JR volumes will certainly help, too!

2	T.Lewis			Hi-Diddle-iddle	142274-3				JR-955
	Selvin			E-19424/6	Hoodle-Dee-Doo-Dee-Doo-Doo				-1381
3c.	F.English			When The Red Red Robin-	E-19427/30	4Comes Bob, Bob, Bobbing Along			
3	Bernie			How Many Times ?	E-3171/3				-510
	T.Lewis			E-19454	I Love Her				-129
				My Mama's In Town	142275-2				-955
				The New St. Louis Blues	142276-2				
4	C.Winter			Faded Cherry Blossoms	X-166-A				-1739
7c.	Savoy O.	Hayes		Static Strut					-1364
	E.Walker	NY		E-19503	You Gotta Know How To Love			*E-8502-1	-1616
				E-19507	Hard-To-Get Gertie				
7	Calif. R.			Ya Gotta Know How To Love	142279-3				-234
				I'm Just Wild About Animal-142280-3	-Crackers				
1926-cont'd				Cam	Col	Ed	Gnt	OK	PA
Jun 8c.	Black D.S.	NY				Sally's Not The Same Old Sally			*Voc
						Ace In The Hole			106908
						Toe-To-Toe			106909
8	Skeets					11031			106910
						11032		Tampekoe	
(10c?)	Jenkins					Curious Blues	X-171	Deep Henderson	
						Miserable Blues	X-172-A		
8	F.Williams					It's Breaking My Heart To-	X-173	-Keep Away From You	
						You Gotta Know How To-	X-174-A	-Love	JR-1714
9	Calif. R.					Breezin' Along With The Breeze			106911
						Here Am I			106912
						My Barcelona			106913
						Where'd You Get Those Eyes ?			106914
10c.	Senter					Hobo's Prayer			106915
						Steamboat Stomp			106916
						Beef Stew			106917
						Lucky Break			106918
						Yes, Sir, And How !			106919
10	Ipana Troub.					142289-3	Step On The Blues		
	Elv.Johnson					How Could I Be Blue ?	X-177		
						Numbers On The Brain	X-178		EG-331/JR-835
11	Finger					I've Found A New Baby	X-179-A		
	Varsity 8					Static Strut			JR-521
						2005-A-B-C			-1592
						2006-A-B-C			
						2007-A-B-C			
14	S.Martin	Chi				I'd Give A Lot Of Love			
						Late Last Night	9708-A		EG-437/JR-1014
						Some Sweet Day	9709-A		
	B.Hill					Leavenworth Blues	9710-A		EG-288/JR-753
	Sammie Lewis	NY				Arkansas Shout			EG-392/JR-954
						There'll Come A Time			
						Hateful Papa Blues			
						Leaving Town To Wear You Off My Mind			
15	L.Christian	Chi				Lonesome And Sorry	9717-A		EG-126/JR-313
						Baby O' Mine	9718-B		
	B.Hill					Panama Limited Blues	9719-A		EG-288/JR-753
						Street Walker Blues	9720-A		
	R.M.Jones					Kin To Kant Blues	9721-A		JR-862
1926-cont'd									
Jun 15	C.Smith	NY			Col	Gnt	OK	Voc	
					142300-2-3	Ain't Nothin' Cookin' What You're Smellin'			EG-580/JR-1450
					142301-2-3	Separation Blues			
mid c.	Cotton B.Q.					I Couldn't Hear Nobody-	-----?	-Pray	EG-141
						Swing Low, Sweet Chariot	-----?		
						Go Down, Moses	-----?		
						Steal Away To Jesus	-----?		
16	Welsh	Chi				9727-A	The Bridwell Blues		EG-705/JR-1671
						9728-A	St. Peter Blues		
	Armstrong					9729-A	Don't Forget To Mess Around		JR-41
						9730-A	I'm Gonna Gitcha		
						9731-A	Dropping Shucks		
						9732-A	Whosit		
	Blue Grass F.W.	NY			142306-4(Har)	Senorita Mine			-146
					142307-2(Har)	Charleston Hound			
17	Turk	Chi				9733-A	Snag It		-1574
						9734-A	Hi Henry Stomp		
						9735-A	Mean Man		
						9736-A	One O'Clock Blues		
	Dranes					9737-A	In That Day		EG-175
						9738-A	It's All Right Now		
						9739-A	John Said He Saw A Number		
						9740-A	My Soul Is A Witness For The Lord		
						9741-A	Crucifixion		
						9742-A	Sweet Heaven Is My Home		
18c.	Butterbeans					9749-A	I Can't Do That		EG-103/JR-213
						9750-A	He Likes It Slow		
	McClennon	NY				74177-A	Stolen Kisses		JR-1021
						74178-A	While You're Sneakin' Out		
18	Mailcay				142316-1(Har)	St. Louis Blues			-1115
					142317-1(Har)	Farewell Blues			
	Candullo				142324-3(Har)	She Belongs To Me			-266
					142325-3(Har)	Turkish Towel			
	New O.J.T.					X-186-A	Dancing The Blues		-1130
						X-187-A	Desert Blues		
19	H.Davis	Chi				9755-A	Another Sweet Daddy		EG-158/JR-392
						9756-A	My Man Jean		
						9757-A	Jazzophobia Blues		
						9758-A	Mail Box Blues		
1926-cont'd									
Jun 21	M.Anderson	St.L			Br	Col	Gnt	OK	Voc
						Gamblin' George	Blues	-----?	EG-22/JR-28
						Somebody Else's	Blues	-----?	
	Ark. Trav.	NY				I'm Walking Around In-	74179-B	-Circles	JR-38
						Breezin' Along With The-	74180-B	-Breeze	
						When The Red, Red Robin Comes-	74181-A	-Bob, Bob, Bobbin' Along	
	Blue Grass F.W.					142329-3(Har)	How Could I Be Blue ?		-146
						142330-2-3(Har)	Old Folks Shuffle		
	Ellington					X-190-A	Animal Crackers		-472
						X-191-A	Li'l Farina		
						The Arm Breaker	9759-A		-856
	C.Jones	Chi				East And West Blues	9761-A		EG-244/JR-642
	Grinter					M. C. Blues	9762-A		
						You Gotta Know How To Love	E-3274/5		JR-510
(22c.?)	P.English	NY				Minor Gaff	E-3314		-1545
(29c.?)	Tenn.Toot.					Hobo's Prayer	E-3316		
						She's Cryin' For Me	E-3415		-807
(21c.?)	D.Jackson	St.L				Capitol Blues	E-3417		
						Go *Won To Town	E-3419		
						What Do You Want Poor Me To Do ?	E-3421/2		
21	Sims	Chi				How Do You Like It Blues	9763-A		-1421
						As Long As I Have You	9764-A		
						Soapstick Blues	9765-A		
	H.Meyers					Blackville After Dark	9766-A		EG-452/JR-1051
						Heartbreaking Blues	9767-A		
22	D.Cook					Messin' Around	9768-A		JR-337
						High Fever	9769-A		
						Here Comes The Hot-	9770-A	-Tamale Man	
						Love Found You For Me	9771-B		
	M.Jones	NY				142333-3	Mama Stayed Out The Whole Night Long		EG-363/JR-861
						142334-3	He Belongs To Me		
	R.M.Jones	Chi				Mishmouth Blues	9772-A		JR-862
						Baby O' Mine	9773-A		
	Lyman	NY			E-19629	Ace In The Hole			-992
	H.Raderman					Just A Little Dance	74182-A		-1264
						Black Bottom	74183-A-B		
						I'd Climb The Highest-	74184-A	-Mountain	
23	Armstrong	Chi				The King Of The Zulus	9776-A		-41
						Big Fat Ma And Skinny Pa	9777-A		
						Lonesome Blues	9778-A		
						Sweet Little Papa	9779-A		
1926-cont'd									
Jun 24	Firman	Hayes					The Rhythm Of The Day		*Voc
							Here Comes Melinda		*Voc
									Yy-8597-2
25c.	Lloyd Turner	Chi				My Mama's In Town	9783-A		Yy-8600-2
	K.Adkins					Individual Blues	9786-A		
						Did She Fall Or Was She-	9787-A	-Pushed ?	
	Blackbirds O.H.	NY				X-195	Wasn't It Nice ?		EG-62/JR-138
						X-196	Lucy Long		
	Stillman					In My Heart	106953		JR-1504
						Thinking Of You	106954		

[illegible]

13	V.Spivey	NY	Big House Blues	74265-A	EG-607/JR-1487	1926-cont'd	Br	Col	Ed	Gnt	OK	PA	Vic	20n	JR-267
	Lon,Johnson		Got The Blues So Bad	74266-A											
			You Drove A Good Man Away	74267-A	EG-337	Sep 2	Candullo	NY	11177	11178	Bass Ale Blues	Measley Blues			
			Ball And Chain Blues	74268-A											
			You Don't See Into The Blues-	74269-A	-Like Me										
			There's No Use Of Lovin'	74270-A											
			Baby Please Tell Me	74271-A											
			I'm Gonna Dodge The Blues, Just Wait-	74272-A	-And See										
			Oh I Doctor, The Blues	74273-A											
			Sweet Woman, See For Yourself	74274-A											
	Vagabonds		Looking At The World Thru-	X-227	-Rose Colored Glasses	JR-1583	(13c.?)A.Hunter				Don't Forget To Mess Around	74333-A			EG-305/JR-795
			On The Riviera	X-228-A(Buddy)							Hebbie Jeebies	74334-B			
			On The Riviera	X-228-B							A Glass Of Beer, A Hot Dog And You	74335-B			EG-437/JR-1014
			The Birth Of The Blues	X-229							Look Out, Mr. Jazz	74336-B			
16	V.Spivey		Blue Valley Blues	74275-B	EG-607/JR-1487						Numbers On The Brain	74337-B			
17	M.Jackson		Georgia Grind	37047-3	EG-316	6	E.Smith				Shipwrecked Blues	74338-B			
	Morris		Georgia Grind	37047-3	JR-1096						No Sooner Blues	*36097-2			EG-583/JR-1453
			Ham Gravy	37048-2							Gwine To Have Bad Luck For Seven-	*36098-2	-Years		
	Little R.		142537-3	And Then I Forget		7c.	Gates				I Know I Got Religion	107081			EG-216
			142538-3	My Cutie's Due At Two-To-Two Today							The Dying Mother And Her Child	107082			
	Sissle		74285-B(LP)	Ukulele Lady	-1425						Amazing Grace				
											Death's Black Train Is Coming				
16-cont'd															
(19c.?)Rev.Tomlin	NY	Cam	Col	OK	PA	Vic	Voc								
				74292-A	My Soul, Be On Thy Guard						She's Still My Baby	*36099-3			JR-129
				74293-A	Come, Ye That Love The Lord						Make Me Know It	*36100-3			-1246
				74294-A	And Am I Born To Die ?						What's The Use Of Crying ?	*36101-1-2-3-4-5			-1664
				74295-A	Death's Black Train Is Coming						Climbing Up The Ladder Of-	*36102-1-2-3-4	-Love		
				74296-A	Tell Me Where Is The Gambler ?						That's My Girl	*36103-3			
(18c.?)Rigoletto Q.				74297-A	I Couldn't Hear Nobody Pray	-538					My Cutie's Due At Two-To-Two Today	*36104-3			
				74298-A	Standing In Need Of Prayer						So Is Your Old Lady	*36105-3			
				74299-A	In Some Lonesome Graveyard						Ain't Gonna Lay My Religion-	74343-A			EG-216
				74300-A	I've Got A Home In That Rock						There's One Thing I Know	74344-B			
19c.	McLaughlin		Someone Is Losin' Susan	107056	JR-1036	9	Candullo				Gonna Die With The Staff In My-	74345-A	-Hand		
			I Never Know What The-	107057	-Moonlight Could Do						You Belong To That Funeral Train	74346-B			
			Broken Hearted Sue	107058							She's Still My Baby	X-261			JR-267
			Play, Gypsies, Dance,-	107059	-Gypsies						In A Little Garden	X-262			
19	Childs		142540-1-2	Down-Hearted Blues	EG-125/JR-310						In A Little Garden	X-262-A(Sil)			
			142541-1-2-3	The St. Louis Blues							She's Still My Baby	X-263(Ch)			
			142542-1-2-3	If You Can't Hold The Man You Love							She's Still My Baby	X-263-A			
			142543-1-2	You're Burnin' Me Up							Crazy Quilt	X-264			
20c.	S.Lanin		2087-C	High Fever	JR-928	1926-cont'd									
			2088-C	Crazy Quilt		Sep 9	Gates	NY			Four And Twenty Elders	74351-B			EG-216
											I Prayed, I Prayed	74352-A			
20	Childs			142544-1-2	Six Feet Of Papa	EG-125/JR-310					Sit Down, Servant, Rest-	74353-B	-Awhile		
				142545-1-2	I Got A Papa Down In New Orleans						The Dying Gambler	74354-A			
				142546-1-2-3	Prescription For The Blues										
				142547-1-2-3	Farewell Blues										
	Buffalodians			142553-2	Wouldja ?	JR-194									
				142554-2	She's Still My Baby										
23c.	Ark.Trav.			74308-A	Ting-a-Ling, The Bells'll Ring	-38					My Daddy's Got The Mojo.	74357-A	-But I Got The Say-So	EG-103/JR-213	
23	Okeh M.S.			74310-B	Look Out, Mr. Jazz	-1163					Da Da Blues	74358-A			
				74311-B	A Glass Of Beer, A Hot Dog And You						Papa, Don't Hold Back On-	74359-B	-Me		
	Rich			142562-2	Trudy	-1300					Sweet Papa	74360-D	-And Sweet Mama Susie		
	Savoy B.			Senegalese Stomp	36059-2						Death's Black Train Is Coming	35982-			EG-216
				Bearcat Stomp	36060-3						Goin' To Die With The Staff	35983-			
				Nightmare	36061-2						The Dying Mother And Her Child	35984-			
24	Jim Dandies			142566-2	Oil Yo' Ankles	-830					Funeral Train	35985-			
				142567-2	Blue Echo						Mist Be Born Again	35986-			
25c.	Lu.Miller			Dago Hill Blues	E-3628	EG-461/JR-1065					Amazing Grace	35987-			
				Pretty Man Blues	E-3629						X-266	Blowin' The Blues Away			JR-557
26	Clay	LA		Slow Motion Blues	LA-114;E-3660	JR-318					Tell Me How Did You Feel When--	36177-			EG-216
				California Stomp	LA-121;E-3661						Dying Gambler	36178-			
16-cont'd											One Thing I Know	36179-			
(Sep?)Flippen	NY			Baby Face	*107060	JR-532					Oh Death, Where Is Thy Sting ?	36180-			
				Sadie Green, The Vamp Of New-	*107061	-Orleans					Standin' In Need Of Prayer	36181-			
				She Knows Her Onions	*107062						I Know I Got Religion	36182-			
27c.	Signorelli			St. Louis Hop	*107069	-1420					Black Bottom	E-2518-C			JR-667
				Don't Be Angry With Me	*107070						Six Feet Of Papa	E-2519-D			
				A Blues Serenade	*107071						Alabama Stomp	35992-1			-464
				She's Still My Baby	*107072						That's Why I Love You	E-2522(Apex)			-667
27	M.Smith			Goin' Crazy With The Blues	36069-1(LP)	-1463					Lay Me Down To Sleep In Carolina	E-2523-A-C			
				Goin' Crazy With The Blues	36069-2						Falling In Love With You	E-2524-A			
				Sweet Virginia Blues	36070-1-2						Mersey Percy				-1068
	Morris			Who's Dis Beah Stranger ?	36071-2	JR-1096					What's The Use Of Crying ?	36160-10			-1664
	McDonald			Who Could Be More Wonderful-	36136-4	-Than You ?					Climbing Up The Ladder Of Love	36161-6			
				My Pal Jerry	36137-2						Chick, Chick, Chick, Chicken	36183-4			
28	Golden		E-20000	I Wonder What's Become Of Joe ?	-575						142608-1	Black Snake Blues			EG-139/JR-343
30c.	Wendling		2097-C	Someone Is Losin' Susan	-1671						142609-2	Papa, If You Can't Do Better			
			2098-A	Usen't You Used To Be My Sweetie ?							142614-2-3	He Brought Joy To My Soul			EG-698/JR-1651
				You Need Someone To Love	-235						142615-3	Take What You Want			
31	Calif. R.			11173	Would Ja ?										
				11174	36081-1-2	-Way ?									
	M.Smith			What Have You Done To Make Me Feel This-	36081-3	-Way ?									
				What Have You Done To Make Me Feel This-	36081-2 (?)										
				I Once Was Yours I'm Somebody Else's Now	36082-1										
				I Once Was Yours I'm Somebody Else's Now	36145-2										
	G.Edwards			Monte Carlo Joys											
late	McClennon			Pig Foot Blues	74320-B										
-Sep				Disaster											
				Narrow Escape											
p.c.	Parker	Lon		Deep Henderson	*X-9880	-1210									
	Cox	Chi		Don't Hams Me	2633-2										
				Scottie De Doo	2634-2										
c.	P.Stewart			Biscuit Roller	2643-2										
	P.Jackson			It's Tight Jim	2647-1-2										
				Yearning For Mandalay	2648-2										
				Harmony Blues	2649-2										
				Trombone Man	2650-2										
	Keppard			Stock Yards Strut	2651-1	-891									
				Messin' Around	2652-1-2										
	Ch.Jackson			Messin' Around	2652-2										
26-cont'd															
	Chas.Jackson	Chi	DG/Pol	EEM	Kalaphon	OK									
	Keppard				Pm										
	Chas.Jackson			Salty Dog	2653-1										
	Keppard			Salty Dog	2653-1										
	L.Wilson			Salty Dog	2653-2										
				Salty Dog	2653-2										
				Dying Blues	2655-2										
				Ashley Street Blues	2656-2										
	P.Stewart			Jefferson County	2659-2										
	B.Blake			Early Morning Blues	2668-2										
	Chas.Jackson			West Coast Blues	2669-3										
	Bo.Jackson			Gay Cattin'	2672-1										
				Pistol Blues	2675-3										
				Some Scream High Yellow	2677-2										
				You Can't Keep No High Yellow	2678-2										
				When The Saints Come Marching Home	2680-1										
				I'm On My Way To The Kingdom Land	2681-2										
				Why Do You Moan ?	2684-2										
	Cotton B.Q.			Hallelujah											
				Talk About Dixie											
	Alfredo	Lon		10218-1-3	That Girl Over There	JR-10									
	Guarante	Zurich		401	Georgians Blues	-644									
				402	Lonely Acres										
				403	Hard To Get Gertie(sic)										
				404	Boneyard Shuffle										
				405	Lonesome And Sorry										
				406	Valencia										
	S.Wooding	Berlin	53bn	Black Bottom		-1742									
			54bn	Behind The Clouds											
				By The Waters Of Minnetonka											
				Dreaming Of A Castle In The Air											

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RULE OF THUMB!

We will use the same rule of thumb which has been so successful in the Liberty Music Shop research..... Henriksen's hand written manuscript will be printed so it will give you all a scope of the project. Upon completion of his provisional listings we shall become more discriminate discographically by acknowledging known issues reported, by our collecting fraternity. We will also share with you Gennett company ledger entries, photocopies of actual ledger pages where Black Patti issues were annotated. This will put you all up right in the forefront of all past research. In addition you will be treated to photographs of various BP artists and labels - and of course including that "test" pressing in our possession. Henry and myself will serve you as a coordinating clearing house for all Black Patti label research. Please check out your collections and send us data. We have already received some good response which will be acknowledged in forthcoming installments. Back in May of 1975 we were considering running Henry's label listing - but we made a mutual decision to do the Black Patti biography first. At that time Henry wrote us an introductory which we included in the opening of the Black Patti numerical in our last issue (RR 189/90. We repeat it again in this issue! Of interest is his un-answered letter to J. MAYO WILLIAMS in this preface.

-Len Kunstadt

"BLACK PATTI" Records

"The most beautifully designed label in all recording history"

compiled by Henry Henriksen,

3136 Pillsbury Ave. So., Minneapolis, Minn. 55408

March 20, 1975

It is almost a half century, 48 years to be exact, since the BLACK PATTI Record made its appearance among the many new labels of the "Roarin' Twenties.

J. Mayo Williams, founder of the BLACK PATTI label, was a famous talent scout for many of the "Race" Divisions of the major recording companies, and subsidiaries, also Paramount, Gennett and Vocalion including his own "The Chicago Record Co. of Chicago. He was in constant search for the Blues Singers, who recorded in the 20's and he was in contact with them at one time or another.

The BLACK PATTI record had a faulty distribution; similar to the Autograph Label and it is not surprising it lasted only 7 months. Even in an era of a great productive period of Blues and "RACE" instrumentals by Victor-Columbia-Brunswick-Vocalion-Gennett and Paramount-the competition by the "Big Six" of the early and middle 20's forced Black Swan and others into oblivion.

One must remember the Jazz situation in the 1920's. While 1927 was a peak year for Blues and Instrumentals this music was the first to feel the pressure even prior to the stock market crash. The Blues and Instrumentals were hard hit (1926 to 1931) - practically 5 years of the vast number of Race records produced virtually came to a standstill.

Across that period the Hillbilly and popular commercial bands took over. This has always been the backbone and big money in the record business.

Not long ago I wrote to J. Mayo Williams in Chicago and the registered letter was sent back to me "Unclaimed". What I wrote to him is as follows: (12/30/74)

Quote: "I know you were associated with Paramount and subsidiaries, also Gennett and I believe Vocalion and Decca, but my main concern is with your own "BLACK PATTI" label and your Chicago Record Company of 3621 So. State Street, Chicago, during the 1920's. Delving into research of the BLACK PATTI label, it appears the existence began about March 1927 to Sept. 1927 the last session, 55 records (110 sides) were recorded.

I have a few Black Patti records and as an Artist I can state it is perhaps the most beautiful designed label in all recording history. A masterpiece of art.

Also the selection of artists and instrumentalists Spirituals including a few Folk selections and Pipe Organ classics. constitute a complete compact catalogue that leaves little left to desire.

If it were possible to re-issue the entire Black Patti catalogue on LP, it would, today, be a resounding success in this enlightened musical age. There is no question in my mind that Black Patti records are the rarest 78 rpm records that were ever waxed in America this century.

While the collecting connoisseur has heard a great deal about the Black Patti records it seems they would like to know more about the man who innovated this elusive and fabulous record "BLACK PATTI."

Your 55 records have been difficult to assemble for my numerical and in tracking down my remaining few records I appeal to you for any assistance you may give, either from listings or advertisements or from memory of that not so long ago day." Unquote

P.S.

In one more page I discussed Records - Blues & Spirituals etc., and when I spent the middle 1920's working as an artist in Chicago in the Loop in the days of Johnny Dodds, Armstrong, Kelley's Stables and Dreamland.

I think this numerical with one missing Record #8051 could make an interesting search by your readers (if your own group has the answer). It can be the end to this search, as far as I can say. I may not have the entire minute detail but if I'm wrong in my Numerical - I want it corrected.

(cont'd from 189/90)

BLACK PATTI NUMERICAL

(8008 to 8016)

No.	Artist or Orchestra	Song Titles	Date Mx. Master
8008 A	Lil and Will Brown	① Save My Jelly	4-2-27
8008 B	Trixie Williams - Vocal Blues Will Brown, Piano Acc. ① Gennett #6107 ② Gennett #6091	② Three Card Monte Blues	12671 12672
8009 A	John Williams & His Memphis Stompers	① Pewee Blues (Slow Drag)	3-7-27
8009 B	① Duke Jackson's Serenaders - Ge. 6124 ① Champion 15285 as Bud Helms and His Band ① Discos Gennett 40109 (Grabación Eléctrica) ① Duke Jackson y sus Trovadores - "Arrastrado (Blues)	② Now Cut Loose (Fox Trot)	12626A 12627A
8010 A	Dixon's Chicago Serenaders	① Tu-Cu Blues (Slow Drag)	3-30-27
8010 B	① The Vicksburg Blowers - Ge. 6089 ② As "Galveston Serenaders" Champ. 15266 ③ " " " " " 15285 As "Joe's Hot Babies" on Paramount 12783 ① (Twin Blues) on Gennett + Champion ② (Monte Carlo Joys) on " " " " ③ (Beans And Greens) on Paramount 12783 ④ (Dry Bones) " " " 12783	② Monte Carlo Joys (Slow Drag)	12674A 12673A
8011 A	Pace Jubilee Singers	① There's Room Enough in Heaven For Us All - (Don't Stay Away)	Cir. 1927
8011 B	Vocal Spiritual - Gennett 6072 ① Champion 15249 as Dixie Jubilee Singers on QRS 7017 - Herwin 92011	② Steal Away and Pray	12617A 12618A
8012 A	Pace Jubilee Singers	Heaven's Doors Gonna Be Closed	Cir. 1927
8012 B	(Vocal Spiritual) - Sextette Gennett 6092 as Dixie Jubilee Singers Herwin 93002	Were You There When They Crucified My Lord?	12630
8013 A	Evangelist R. H. Harris of the	Judgment Day	3-15-27
8013 B	Pentecostal Mission and The Lady Preacher (Sermon with Singing) Gennett 6148 as Evangelist R.H. Harris & Pentecostal Sisters. Champion 15284 as Rev. Geo. H. Sims + Cong.	Jesus Is Coming Soon	12645 12644A
8014 A	Rev. J. M. Gates & His Congregation	① I'm So Glad Trouble Don't Last Always	Cir. 1927
8014 B	(Sermon) Gennett #6019 Both Sides Side ① Champion 15135 - Herwin 92004 - Sil. 5018 " ② Champion 15235 - Herwin 92006 - Sil. 5020 " ① Champion 15210 - Para 12477	② I'm Gonna Die With A Staff in My Hand	Gex 364 Gex 367
8015 A	Rev. J. M. Gates & His Congregation	① Amazing Grace	Cir. 1927
8015 B	(Sermon) Same on Gennett 6013 Both Sides " " Paramount 12782 " " " " Broadway 5090 " " Side ① Champion 15199 - Herwin 92003 - Sil. 5021 " ② " 15210 - " 92003	② I'll Be Satisfied (When My Soul Is Resting In the Presence of the Lord)	Gex 362 Ref. A 1251 Gex 369 Para 1252
8016 A	Rev. J. M. Gates & His Congregation	① I Know I Got Religion	Cir. 1927
8016 B	(Sermon) Same on Gennett #6034 Both sides Side ① Champion 15223 - Herwin 92005 - Sil. 5020 " ② " 15199 - Herwin 92004 - Sil. 5021 " ① Paramount 12440 - Cong. 7080 " ② " 12460	② I'm Going To Heaven If It Takes My Life	Gex 363 Gex 365

(to be continued)

RAGGING the CLASSICS

JOHN SAM LEWIS

THE PEARL VIOLIN REISSUES

When I prepared my essays on Jan Kubelik and Jacques Thibaud (RR #179-80 and 181-82) I erred when I said that the earliest of the British Pearl reissues devoted to violinists were out of print. Two sets, devoted to violinists of the past, are still available but in somewhat different form from their first issues.

The British Pearl label, not related to U. S. Pearl, is a product of Pavilion Records. There are two Pearl series: one is devoted to modern recordings of, for the most part, 19th Century classical and semi-classical music. The GEM series, on the other hand, consists of reissues of historical recordings. Pearl has reissued early recordings of singers, cellists, pianists, early Gilbert and Sullivan performances, the acoustic recordings of Sir Edward Elgar, as well as several violin sets.

Although Pearl has no ties to the companies that made the original recordings, it can reissue them because the very sensible British copyright law regards any recording made 50 or more years ago as a historical document, and because of this any company may utilize the material without running afoul of copyright provisions.

I first discovered Pearl when I was in London in 1969. At that time only one record, Pearl GEM 101/A, had appeared. I bought a copy at Michael G. Thomas' record shop (Thomas specializes in unusual labels and repertory and issues recordings on his own label, Rare Recorded Editions). Three years later I returned to England and to my astonishment discovered that the early issues of Pearl had not only appeared in a new format, but also that the Pearl GEM 101/B available then (and now) did not contain precisely the same material as had GEM 101/A. A second volume, Pearl GEM 102/B, was also available (and still is), as was a third collection of violin music GEM 117 (deleted now), and a set of Jascha Heifetz acoustics. Presumably there was once a Pearl GEM 102/A that I have never seen. Its contents may differ from GEM 102/B. I believe the Heifetz set is still in print but I passed it by because I already had most of its contents in 78 form. Needless to say, the U. S. collector can safely ignore Pearl's Heifetz since all of the violinist's acoustical recordings are available, in much better reproduction, in the first volume of the RCA Heifetz Collection.

The labels on the Pearl LPs reproduce original issue numbers and matrix numbers, but not take numbers. In my listing of the contents below I reproduce these and also add some other early 78 issues. The contents have been collated with James L. Creighton's A Discopaedia of the Violin, and when I have found discrepancies between the information found on the

labels and the discography I have followed Creighton except in one or two instances when Creighton's information conflicts with that found in my own index cards. When I found such a conflict I examined my own records to be sure I was correct. The Pearl labels and notes do not identify piano accompanists even though some, like Bruno Seidler-Winkler and Arthur Loesser, are quite prominent. When the accompanists are known I have provided the information found in Creighton. In one instance, Creighton identified the pianist of Efrem Zimbalist's Victor recording of the Chopin Waltz in D^b, Op. 64, No. 1, as Sam Chotzinoff, whereas on my copy the pianist, according to the label, is Eugene Lutsky. Creighton may have seen a different take from mine; there are several instances of Victor artists, in acoustical days, being asked to re-record previously issued material apparently because it was felt that improved reproduction justified a re-recording. In such instances the issue number usually remained the same but a higher take number appeared in the wax. Zimbalist may have been asked to make a re-recording of the Chopin which would explain why a different pianist appears on my label.

I use the standard abbreviations for the original labels (Vi, Co, HMV, CoE for British Columbia, Poly for German Polydor, Fon for Fonotipia, G&T for Gramophone and Typewriter, and DG for German Schallplatten) and pf. for unidentified piano accompanists. I use upper case for major keys and lower case for minor.

The Kreisler-Zimbalist 1915 recording of the Bach Double Concerto is considerably cut but is, so far as I know, the first recording of all three movements of a violin concerto.

It is worth noting that, at this writing, one of the soloists, Efrem Zimbalist (b. 1889) is still living in retirement in Nevada. The work was written for a small string orchestra and continuo, but on this recording an excellent, but unidentified, string quartet was used rather than a string orchestra, and no continuo, not even a piano, was employed.

All three performances of Sarasate's Zigeunerweisen listed here are abbreviated. Sarasate's Gypsy's Life must have been very popular in the early years of this century. On the composer's own recording the pianist plays the opening part of the second movement and is stopped by Sarasate himself (apparently) who tells him to go on to the third. On GEM 101/B Sarasate's Tarantella was substituted for the Caprice Jota, but Jim Creighton's own label, Masters of the Bow MB 1003 reissues all nine of Sarasate's G&T sides, so a collector with a passion for completeness can obtain them on the MB.

Creighton reports Ysaye's accompanist as one C. DeCreus, though I have been told that Charles A. Prince was the pianist. Lacking positive evidence on the matter, I follow Creighton. In the finale of the Mendelssohn Concerto, the violinist ends with a flourish (how I wish Ysaye had recorded the entire work with an orchestra!) but the pianist hits an obvious clinker on the very last note. Fortunately Columbia let it go clinker and all. As a matter of fact, Ysaye must have driven the recording engineers up the walls; on my 78 copies of the Vieuxtemps Rondino and the Wagner Walther's Preizlied (the latter not issued on Pearl) the records are grooved almost up to the label.

Marie Hall made two recordings of the finale to the Mendelssohn Concerto for G&T. Pearl uses the 12" (30cm.) version, but a 10" (25cm.) version was issued also. Her recording of the Handel Bourrée is not otherwise identified. The two Kreisler G&Ts represent Fritz's playing before the wound he incurred during the First World War forced him to alter his performing stance. They thus represent Kreisler's playing at the very top of his form. The Brahms Hungarian Dance that Kreisler plays, identified as No. 1 on the Pearl label, is actually No. 5.

When Joseph Szigeti made his recording of excerpts from the Andante and Variations portion of the Beethoven Kreutzer sonata, he was still officially a "Wunderkind" aged 16 or thereabouts and the original labels of all three early HMVs identify him as "Joska" Szigeti. Creighton identifies the pianist as one H. Bird.

Not so well known as the others, Yovanovich Bratza was born in 1904 and may still be living. He is listed under this name in Creighton but also under the name of Milan-Braca Jovanovic. Although Creighton fails to note the fact in a footnote, both listings represent the same violinist.

Pearl GEM 101/A

side one:

Bach: Concerto for Two Violins in d-minor, S. 1043.
Fritz Kreisler, Efrem Zimbalist, String Quartet.
Vi 76028-30, 8040-41 (C-15560-62)

Wieniawski: Souvenir de Moscou, Op. 6. Mischa Elman,
pf. G&T 07904 (670c)

Schubert-Wilhelmj: Ave Maria. Mischa Elman, Percy B.
Kahn, pf. Vi 74339 (C-13184)

side two:

Sarasate: Zigeunerweisen, Op. 20, No. 1. Pablo de
Sarasate, pf. G&T 37930, 47962 (42630) and
37935, 47963 (42640)

Sarasate: Caprice Jota, Op. 41. Pablo de Sarasate,
pf. G&T 37932 (42590)

Sarasate: Danzas españolas: Zapateado, Op. 23, No. 6.
Pablo de Sarasate, pf. G&T 37937 (42660)

Beethoven-[Powell]: Minuet No. 2 in G. Maud Powell,
Arthur Loesser, pf. Vi 64620, 804 (B-17793)

Brahms-Joachim: Hungarian Dance No. 1 in g-minor.
Joseph Joachim, pf. G&T 047907, 037907 (219y)

Bach: Sonata No. 1 in g-minor: Preludio. Joseph
Joachim. G&T 047903 (204y)

(cont'd from RR 189/90) **Liberty Music Shop** (began in RR 181/2)

450 MADISON AVE
NEW YORK, N.Y.

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EXPLORATORY DISCOGRAPHICAL RESEARCH
of the
LIBERTY MUSIC SHOP Record
based on Jack Raymond's numerical list...
coordinated by Len Kunstadt
****PART FIVE****

All recording locations presumed to be New York unless otherwise emphatically listed as New York or other geographic locations.

(L-219 to L-229)

- L-219 FAIRCHILD and GARROLL
P21436-2 July 27 1937 George Gershwin Cavalcade: Do It Again-1921, The Man I Love -1924, Sweet And Low Down-1925
P21437-2 " " " George Gershwin Cavalcade: Somebody Loves Me-1924, Someone To Watch Over Me-1926, Liza-
---Main Sources: Bob Colton statistics; date from ARC
- L-220 EDGAR FAIRCHILD at the Piano (Medley No.2)
P21476-1 Aug 7 1937 I Know Now, So Rare, The First Time I Saw You (Warren-Herst-Shilkret)
P21477-3 " " Yours and Mine, Tomorrow Is (remade: 9-17-37) Another Day (Brown-Kaper & Jurmann)
---Main Sources: Brian Boyd statistics; Date, ARC files. Boyd further notes that above has uncredited rhythm acc. (guitar & bass?)
- L-221 EMILE PETTI and his Savoy Plaza Orchestra-vocal by Eddie Ingram
P21478-1 Aug 8 1937 La Pulga - Rumba (Reichner-Ries -Don Alberto)
P21479-2 " " " Peleciniana - Rumba (Nat Simon)
---Main Sources: Colton statistics; date, ARC files; actual labels on hand (see illustration, RR cover).
- L-222 EMILE PETTI and his Savoy Plaza Orchestra
P21480- Aug 8 1937 La Ultima Rumba
P21481- " " " Lonesome Guitar
---Main Sources: Raymond's numerical; masters & date from ARC files.
- L-223 EDGAR FAIRCHILD at The Piano (Medley No. 3)
P21706-1 Sept 17 1937 That Old Feeling, The Loveliness of You (Brown & Pain, Gordon & Revel)
P21707-2 " " " Afraid To Dream, Whispers In The Dark, Remember Me (Gordon & Revel-Hellander, Warren & Dubin)
---Main Sources: statistics from actual label on hand (see illustration on RR cover); Date from ARC files.
- L-224 THE TUNE TWISTERS *ARTHUR SCHWARTZ at The Piano
P21816-1 Oct 7 1937 *Triplets (from "Between The Devil") (Dietz-Schwartz)
P22275-1 Jan 11 1938 I'm Against Rhythm (from "Between The Devil") (Dietz-Schwartz)
---Main Sources: Boyd statistics; dates from ARC files
- L-225 FAIRCHILD and GARROLL
P22494-1 March 2 1938 Rodgers and Hart Cavalcade: Blue Room, With A Song In My Heart, You Took Advantage Of Me
P22495-2 " " " Rodgers and Hart Cavalcade: Lever, My Heart Stood Still, Mountain Greenery
---Main Sources: Colton statistics; date, ARC files.
- L-226 EDGAR FAIRCHILD at The Piano (Medley No 4)
P22019-2 Nov 10 1937 Rosalie Medley (Cole Porter): In The Still Of The Night, Who Knows
P22020-1 " " " Damsel In Distress Medley (George & Ira Gershwin): Things Are Looking Up, A Foggy Day, Nice Work If You Can Get It
---Main Sources: Boyd statistics; date, ARC files; Boyd further notes that above has "uncredited rhythm acc. (guitar and bass?).
- L-227 EDGAR FAIRCHILD at The Piano (Medley No.5)
P22243-2 Jan 3 1938 You Took The Words Right Out Of My Heart, Sweet Someone, Mama That Moon Is Here Again
P22244-1 " " " Let's Give Love A Chance, You're A Sweetheart, I Hit A High High
---Main Sources: Colton statistics; date, ARC files. more data required.
- L-228 ROY MADISON with Edgar Fairchild's Music
B22304-1 Jan 17 1938 I've Gone Romantic On You
B22305-1 " " " By Myself
---Main Sources: Colton statistics; date, ARC files - ARC shows prefix P in front of masters. More data required. Who is Roy?

(cont'd from RR 189/90) **Carl Kendziora** behind the cobwebs **PLAZA**

5000 Series (cont'd)
Carl Kendziora
RECORDS INC. NEW YORK

LISTINGS BEGAN WAY BACK IN RR 36, JULY 1961
GIVEN ARE MASTERS- DATES- TUNE TITLES & ARTISTS.
(8831 to 8863)

- CHAZZ CHASE
8831 6/24/29 Show Boat Blues
8832 " Corn Licker Blues (A Delirious Yodel)
- MAJESTIC DANCE ORCHESTRA
8833 6/25/29 Little Pal
- ROY CARLSON'S DANCE ORCHESTRA
8834 6/25/29 Rose of Romney
- HELEN RICHARDS
8835 6/26/29 Am I Blue?
8836 " I'm Disappointed in You
- BUDDY BLUE
8837 6/26/29 I'm Just a Vagabond Lover
- DUBIN'S DUMBELLS
8838 7/2/29 What Will I Do Without You, Sweetheart?
- ROY CARLSON'S DANCE ORCHESTRA
8839 7/2/29 Dreaming By a Fireside
- DUBIN'S DUMBELLS
8840 7/2/29 Adorable You
- JACK KAUFMAN
8841 7/3/29 She Has a Little Dimple on Her Chin
8842 " Something Must Have Happened
- GEORGE BEAVER
8843 7/3/29 Why Can't You?
- IMPERIAL DANCE ORCHESTRA
8844 ? I Want to Meander in the Meadow
(108881)
- ROY SNECK'S TRIO
8845 7/8/29 My Hawaiian Harbor of Dreams
8846 " Baby Lou (My Honolulu Lou)
- ROY CARLSON'S DANCE ORCHESTRA
8847 (7/9/29) Me and That Gal o' Mine
8848 " That's What I Call Love
- DUBIN'S DEMONS
8850 9/12/29 Loving You
- GEORGE BEAVER
8851 7/12/29 Sleepy Valley
8852 " Louise
8853 " Happiness Lane
- SAM LANIN & HIS ORCHESTRA
8854 7/10/29 Wishing and Waiting for Love
8855 " Miss You
8856 " What a Day!
- LOU GOLD & HIS ORCHESTRA
8857 7/11/29 In the Hush of the Night
8858 " True Blue Lou
8859 " Wonderful You
(W.B.:8858 remmbered as 108877)
- THE BOUNDERS
8859 7/18/29 Where the Sweet Forget-Me-Not's Remember
8860 " (You Made Me Love You) Why Did You?
8861 " Ain't Misbehavin'
- HOLLYWOOD DANCE ORCHESTRA
8862 ? Why Can't You?
(108884)
- DUBIN'S DEMONS
8863 7/16/29 You're All the World to Me

(TO BE CONTINUED)

- L-229 BEN CUTLER
Master? Date? De My Eyes Deceive Me?
" " I Like The Nose On Your Face
---ONLY Source: Raymond's numerical. Much more data required!

(TO BE CONTINUED)

Thank you for your heavy response with additions, etc. They will be printed when we complete this list. Keep 'em coming.
Send 'em either to Jack Raymond Jr., Apt. 1011,
3709 S. George Mason Dr., Falls Church Va. 22041
or right to us at 65 Grand Ave., Bklyn N. Y. 11205

(cont'd from RR 189/90) **CLYDE BERNHARDT** (began issue RR 173/4)

PART TEN,

We completed Clyde's reminiscences to Dave Griffiths with a re-tracking of some early recollections. Now, in this issue we start Clyde's discography again, this time encompassing the period from November 27, 1945 (Musicraft) through June 25, 1979 (Blue Bay). For Clyde's earlier recordings (from 1934 through May 1945) see Dave's discography in RR 181/2. All correspondence to DAVID GRIFFITHS, 1 Heatherdale Close, Langland, Swansea, Glamorgan, Wales. GREAT BRITAIN...

****CLYDE BERNHARDT DISCOGRAPHY**
November 1945 to June 1979**
compiled by
David Griffiths

- CLYDE BERNHARDT AND HIS KANSAS CITY BUDDIES
Clyde Bernhardt (tbn/vcl); Sam "The Man" Taylor (tnr); Dave Small (brt); Earl Knight (pno); Rene Hall (gtr); Gene Ramey (bass); Gus Johnson (drms).
Carnegie Hall, N.Y.C. - October 6, 1949
- BN366 Cracklin' Bread Blue Note 1202
BN367 Meet Me On The Corner " " "
BN368 Don't Tell It " " 1203
BN369 Chattanooga " " "
- ED BARRON
Ed Barron (Clyde Bernhardt) (tbn/vcl); Buddy Tate (tnr); George James (brt); Joe Black (pno); Everett Barksdale (gtr); Walter Page (bass); Jimmy Crawford (drms).
New York City - September 12, 1951
- Cracklin' Bread Derby (Unknown number)
Daisy Mae Derby (Unknown number)
Matchbox SDR 216
Matchbox SDR 216
- Two other titles were out but were rejected and never released.
(*) Clyde commented upon the use of the name Ed Barron, "I was using my middle name 'Ed Barron. My full name is CLYDE EDRIC BARRON BERNHARDT'".
- ED BARRON
Ed Barron (Clyde Bernhardt) (tbn/vcl); Sam "The Man" Taylor (tnr); Joe Garland (tnr); Kenny Kersey (pno); Everett Barksdale (gtr); Joe Benjamin (bass); Clay Burt (drms). On "It's Been A Long Time" Baby add Charlie Fowlkes (brt).
New York City - January 12, 1953
- 800 It's Been A Long Time Baby Ruby 106 Matchbox SDR216
801 Blowin' My Top - - -
Barren Boogie Ruby (Unknown number)
Matchbox SDR216
Hey Miss Bertha Ruby (Unknown number)
Matchbox SDR216
- ED BARRON'S ORCHESTRA
Ed Barron (Clyde Bernhardt) (tbn/vcl); Moses Garland, Louis Metcalf, Clarence Wheeler (tpts); Joe Garland (tnr); Charlie Holmes (alto); Norman Thornton (brt); Garvin Bushell (olt); Freddie Gibbs (pno); Freddie White (gtr); June Coles (bass); Rip Harewood (drms); Howard Johnson (arr).
Renaissance Ballroom, New York City-May 15, 1959
- Don't Leave Me Baby
Rockin' And Rollin' All Night Long
---This is a demo-disc made by Clyde Bernhardt.
- CLYDE BERNHARDT AND HIS BAND
Clyde Bernhardt (tbn/vcl); Earl Knight (pno); Thomas Barney (fender bass); Charles 'Jay' Jackson (gtr); Frankie Dunlop (drms).
New York City - June 22, 1968
- Perdido Matchbox SDR216
You Excite Me Baby (vel -C.B.) unissued
Trees - - -
How Sweet It Is (vel -C.B.) -
St. Louis Blues (vel -C.B.) -
---These titles were "recorded under impossible conditions" by Derrick Stewart Baxter on a portable tape recorder in a rehearsal room.
- CLYDE BERNHARDT AND HIS BAND
Clyde Bernhardt (tbn/vcl); Napoleon 'Snags' Allen (gtr); Thomas Barney (fender bass); Earl Knight (pno); Sammy Scott (drms). New York City - September 14, 1968
- Indiana (no vocal) Matchbox SDR216
After Hours Blues -
Don't You Think I Ought To Know -
Sweet, Sweet Mama Blues -
Don't Leave Me Baby -
You Excite Me -
Ode To Billie Joe -
When The Saints -
- HAYES ALVIS' PIONEERS OF JAZZ
Hayes Alvis (bass/ldr); Doc Cheatham (tpt); Herb Hall (olt); Clyde Bernhardt (tbn/vcl); Jimmy Evans (pno); Wilbert Kirk (drms). Meriden, Connecticut - March 18, 1972
- St. Louis Blues C.T.J.C. SLP 8
Old Fashioned Love -
Royal Garden Blues -

(TO BE CONTINUED)

(cont'd from
RR 187/188

TEX RITTER

PART THREE
1962 to 1973

THE COMPLETE CAPITOL DISCOGRAPHY By D. TOBORG

Attention!

In resume PART 1 (1942 through 1952
appeared in RR 163/4 - and PART 2
(1953 through 1961) was in RR 179
through 188

There are some
Capitol prefixes which may need some clarification.

T is the monaural LP listing. (S)T means it was
released in both monaural and stereo versions. (D)T is Duophonic sound record-
ings released in both mono and stereo. ST means it was only released in stereo.
EAP is the Extended Play code as regards 45 EP recordings. Some of the multi
artist LPs have the number of records identified within the prefix. STBB is a 2
record set and STFL is a 6 record set. PROM is the promotional code. I am almost
certain that there are promotional releases of all recordings but we have only
listed those promotional recordings which have become known to us.

Corrections and additions are welcome especially as far as the Nelson and
Gillette unverified release numbers goes.

The footnotes on the following research refer to these numbers:

- (1) On Ken Nelson's list unverified by us.
- (2) On Lee Gillette's list unverified by us.
- (3) On Ken Nelson's and Lee Gillette's lists unverified by us.
- (4) We believe this to be an alternate take.

Session 10538 March 26, 1962 to Dec. 1, 1962
March 26, 1962 *Tex Ritter with Stan Kenton and Orchestra*
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
37364	Cool Water	Capitol (S)T 1757 Capitol PRO 2144
37372	September Song	Capitol (S)T 1757

Personnel utilized in Sessions 10538, 10548, 10549, and 10560.

Stan Kenton / Lex DeAzevedo	Piano / Celeste
Art Anton	Drums
Alvino Rey	Console Guitar
Don Bagley	Bass
Ray Starling	Mellophonium
Dwight Carver	Mellophonium
Carl Saunders	Mellophonium
Gene Roland	Mellophonium
Newell Parker	Trombone
Bob Fitzpatrick	Trombone
Dee Barton	Trombone
Jim Amlotte	Bass Trombone
Dave Wheeler	Bass Trombone / Tuba
Mike Pacheco	Percussion

Session 10548 March 29, 1962
Hollywood, California *Tex Ritter with Stan Kenton and Orchestra*

MASTER NUMBER	TITLE	RELEASE NUMBER
37412	Home On The Range	Capitol (S)T 1757 (1) Capitol EXT 21851
37413	Red River Valley	Capitol (S)T 1757
37414	The Green Leaves Of Summer	Capitol (S)T 1757
37415	Empty Saddles	Capitol (S)T 1757

Session 10549 March 30, 1962
Hollywood, California *Tex Ritter with Stan Kenton and Orchestra*

MASTER NUMBER	TITLE	RELEASE NUMBER
37416	Cimarron (Roll On)	Capitol (S)T 1757
37417	Wagon Wheels	Capitol (S)T 1757
37418	The Last Round Up	Capitol (S)T 1757

Session 10560 March 30, 1962
Hollywood, California *Tex Ritter with Stan Kenton and Orchestra*

MASTER NUMBER	TITLE	RELEASE NUMBER
37419	High Noon	Capitol (S)T 1757
37430	Take Me Back To My Boots And Saddle	Capitol (S)T 1757
37431	The Bandit Of Brazil	Capitol (S)T 1757 Capitol PRO 2144

Unknown Hank Thompson Session
July 27, 1962 *Tex Ritter Narration for Hank Thompson Session*
Hollywood, California

MASTER NUMBER	TITLE	RELEASE NUMBER
38159	The Cowboy's Prayer	Capitol (S)T 1775

Session 10749
August 29, 1962
Hollywood, California

*Tex Ritter with Orchestra and Chorus
conducted by Ralph Carmichael*

MASTER NUMBER	TITLE	RELEASE NUMBER
38192	Coo-Se-Coo	Capitol 4849
38193	Cookson Hills	Capitol 4849

Session 10970 November 1, 1962
Mexico City, Mexico *Tex Ritter sings in Spanish with Marimba Band
and Mariachi players conducted by Ralph Carmichael*

MASTER NUMBER	TITLE	RELEASE NUMBER
38888	Adelita	Capitol (S)T 1910 Capitol STK 83592 (1910) (Germany)
38889	Guadalajara	Capitol (S)T 1910 Capitol STK 83592 (1910) (Germany)
38890	La Cucaracha	Capitol (S)T 1910 Capitol STK 83592 (1910)(Germany)

Session 10970 November 11, 1962
Mexico City, Mexico *Tex Ritter sings in Spanish with Marimba Band
and Mariachi players conducted by Ralph Carmichael*

MASTER NUMBER	TITLE	RELEASE NUMBER
38885	Cielito Lindo	Capitol (S)T 1910 Capitol STK 83592 (1910)(Germany).
38886	Yo Vendo Unos Ojos Negros	Capitol (S)T 1910 Capitol STK 83592 (1910)(Germany)
38887	Alla En El Rancho Grande	Capitol (S)T 1910 Capitol PRO 2477 Capitol STK 83592 (1910)(Germany)

Session 10967 December 1, 1962
Mexico City, Mexico *(It is our information that at this Session
only the Orchestral track was recorded.
As much as is known Tex Ritter never added
a voice track.)*

MASTER NUMBER	TITLE	RELEASE NUMBER
38872	Tennessee Waltz	Unissued
38873	You Are My Sunshine	Unissued
38874	Have I Told You Lately That I Love You?	Unissued
38875	I Can't Stop Loving You	Unissued
38876	San Antonio Rose	Unissued

Session 10968 December 1, 1962
Mexico City, Mexico *(It is our information that at this Session
only the Orchestral track was recorded.
As much as is known Tex Ritter never added
a voice track.)*

MASTER NUMBER	TITLE	RELEASE NUMBER
38877	San Antonio Rose	Unissued
38878	High Noon	Unissued
38879	A Border Affair	Unissued
38880	You Don't Know Me	Unissued

(to be continued)

WANTED

I hope that somebody in the
Record Research audience can
make a recording available
to me. This is English Capitol
CL 13778 High Noon - Boogie
Woogie Cowboy. Please. I am
interested in no other re-
cording of High Noon but the
above. I am willing to buy
an original 78, trade for one,
or arrange for a reel to reel
tape or cassette. If anybody
has a copy of English Capitol
CL 13778, please contact me.

D. Toborg

D. Toborg
60-25 69 Place
Maspeth, N.Y. 11378
U.S.A.

PEARL Violin Reissues (cont'd)

Pearl GEM 101/B

side one:

- Vieuxtemps: Rondino, Op. 32. Eugen Ysaÿe, C. DeCreus, pf. Co 36523 (36523-1)
- Wieniawski: Mazurkas, Op. 19: No. 1 in G-Major: Obertass; No. 2 in D-Major: Menetrier (Dudzlarz). Eugen Ysaÿe, C. DeCreus, pf. Co 36521 (36521-)
- Mendelssohn: Concerto in e, Op. 64: Finale. Eugen Ysaÿe, C. DeCreus, pf. Co 36520 (36520-2)
- Schubert-Wilhelmj: Ave Maria. Mischa Elman, Percy B. Kahn, pf. Vi 74339 (C-13184)

side two:

- Sarasate: Zigeunerweisen, Op. 20. Pablo de Sarasate, pf. G&T 37930, 47962 (42630) and 37935, 47963 (42640)
- Sarasate: Tarantella, Op. 43. Pablo de Sarasate, pf. G&T 37933 (42600)
- Sarasate: Zapateado, Op. 23, No. 6. Pablo de Sarasate, pf. G&T 37937, 47965 (42660)
- Beethoven-[Powell]: Minuet No. 2 in G. Maud Powell, Arthur Loesser, pf. Vi 64620, 804 (B-17793)
- Brahms-Joachim: Hungarian Dance No. 1. Joseph Joachim, pf. G&T 047907, 037907 (219y)
- Bach: Preludio in g-minor. Joseph Joachim. G&T 047903 (204y)

Pearl GEM 102/B

side one:

- Paganini: Moto Perpetuo, Op. 11. Jan Kubelik, pf. Fon 39192 (xph 276)
- Sarasate: Zigeunerweisen, Op. 20. Jan Kubelik, pf. Fon 74084 (xxph 2402--Pearl label reads 2405)
- Wieniawski: Scherzo-Tarantelle, Op. 16. Jan Kubelik, pf. Fon 39884 (xph 2231)
- Fibich-Kubelik: Poème, Op. 41. Jan Kubelik, pf. Fon 62573 (xxph 4552)
- Vieuxtemps: Serenite. Jacques Thibaud, pf. Fon 39208 (xph 531)
- Bach-[Schumann]: Partita No. 3 in E-Major: Gavotte. Jacques Thibaud. Fon 39087 (xph 533)

side two:

- Mendelssohn: Concerto in e, Op. 64: Finale. Marie Hall, pf. G&T 07903 (438c)
- Handel-[Schmidt]: Bourrée. Marie Hall, pf. HMV 07904 (Pearl label reads 07974) (z 6490f)
- Raff: Cavatina, Op. 85, No. 3. Marie Hall, pf. HMV 07902 (Pearl label reads 07972) (z6489f)
- Brahms-[Joachim]: Hungarian Dance No. 5 in f#-minor. Fritz Kreisler, pf. HMV 07966 (A 5703)
- Bach-Wilhelmj: Suite No. 3 in D-Major, 2nd movement: "Air on the G-String." Fritz Kreisler, pf. G&T 37953, 47947 (2087x)
- Chopin-[Sarasate]: Nocturne in E^b-Major, Op. 9, No. 2. Franz Drdla, pf. G&T 47929 (949x)
- Bazzini: Ronde des Lutins. Franz von Vecsey, pf. Fon 74089 (xxph 4636)

Pearl GEM 117

side one:

- Beethoven: Sonata in A, Op. 47, "Kreutzer": Andante and Variations (excerpted). Joseph Szigeti, H. Bird, pf. HMV 07948 (Ac 4736f)
- Schubert-Wilhelmj: Ave Maria. Joseph Szigeti, H. Bird, pf. HMV 07955, 047934 (z5647f)
- Rubinstein-[Wilhelmj]: Romanes in E^b-Major. Joseph Szigeti, H. Bird, pf. HMV 07914, 057904 (2674f)
- Sarasate: Zigeunerweisen, Op. 20. Arnold Rosé, pf. G&T 47917 (2406b)
- Brahms-[Joachim]: Hungarian Dance No. 2. Adolf Busch, Bruno Seidler-Winkler, pf. DG 2-47922, Poly 62355 (255af)
- Brahms-[Joachim]: Hungarian Dance No. 20. Adolf Busch, Bruno Seidler-Winkler, pf. DG 2-47922, Poly 62355 (256af)

side two:

- Chopin-[Zimbalist]: Waltz in D^b-Major, Op. 64, No. 1. Efrem Zimbalist, Eugene Lutzky, pf. HMV 3-07907, Vi 74338 (C-12974)
- Beethoven-[?]: Minuet No. 2 in G; Gossec-[Burmester]: Gavotte (from Rosine). Efrem Zimbalist, pf. HMV 2-07931, Vi 74444 (C-16083)

CAPITOL Research (cont'd)

- | | | | |
|-----|-------------------------|--|------------------|
| 337 | JO STAFFORD | THROUGH A THOUSAND DREAMS SONATA | 1266-5
1267-4 |
| 338 | ALVINO REY Orch. | AMONG MY SOUVENIRS
SAVE YOUR SORROW FOR TOMORROW | |
| 339 | JACK SMITH | TOO MANY TIMES
LET'S GO BACK AND KISS THE GIRLS G/NIGHT AGAIN | |
| 340 | JULIA LEE & B/Friends | OH! MARIE
ON MY WAY OUT | 1376-
1394- |
| 341 | JACK GUTHRIE | THE CLOUDS RAINED TROUBLE DOWN
OAKIE BOOGIE | 1035-
1498- |
| 342 | ANDY RUSSELL | IT'S DREAMTIME
I'LL CLOSE MY EYES | |
| 343 | PEGGY LEE | IT'S LOVIN' TIME
EVERYTHING'S MOVIN' TOO FAST | 1530-5
1531-4 |
| 344 | THE PIED PIPERS | MAKE ME KNOW IT
YOU CAN'T SEE THE SUN WHEN YOU'RE CRYIN' | 1493-2
1526-3 |
| 345 | MARTHA TILTON | CONNECTICUT
HOW ARE THINGS IN GLOCCA MORRA ? | |
| 346 | CLARK DENNIS | PEG O' MY HEART
BLESS YOU | |
| 347 | WINGY MANONE Orch. | BESAME MUCHO
PAPER DOLL | 216-2
217-2 |
| 348 | JESSE PRICE Bl.Band | I'M THE DRUMMER MAN
I AINT MAD AT YOU | 1473-
1532- |
| 349 | MERLE TRAVIS | SWEET TEMPTATION
SO ROUND,SO FIRM,SO FULLY PACKED | 1462-
1482- |
| 350 | MARGARET WHITING | WHAT AM I GONNA DO ABOUT YOU ?
BEWARE,MY HEART | |
| 351 | SKITCH HENDERSON Orch. | FAR-AWAY ISLAND
MISIRLOU | |
| 352 | JO STAFFORD | SEPTEMBER SONG
IT'S AS SIMPLE AS THAT | 1249- |
| 353 | THE DINNING SISTERS | YEARS AND YEARS AGO
HE LIKE IT,SHE LIKE IT | 1546-3
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| 354 | CLIFFIE STONE Orch. | IF YOU KNEW SUSIE
SILVER STARS,PURPLE SAGE,EYES OF BLUE | |
| 355 | JO STAFFORD | THAT'S WHERE I CAME IN
GIVE ME SOMETHING TO DREAM ABOUT | |
| 356 | KING COLE TRIO | YOU SHOULD HAVE TOLD ME
I WANT TO THANK YOUR FOLKS | 982-
1268- |
| 357 | SAM DONAHUE Orch. | MY MELANCHOLY BABY
I CAN'T BELIEVE IT WAS ALL MAKE-BELIEVE | 1253-
1272- |
| 358 | DAVE BARBOUR Orch. | FOREVER NICKI
FOREVER PAGANINI | 1569-4
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| 359 | JOE ALEXANDER | I KEEP TELLING MYSELF
AT YOUR COMMAND | 1571-
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| 360 | JIMMY WAKELY | EVERYONE KNEW IT BUT ME
SOMEBODY'S ROSE | |
| 361 | STAN KENTON Orch. | HIS FEET'S TOO BIG FOR DE BED
AFTER YOU | 1279-
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| 362 | PAUL WESTON Orch. | LINDA
ROSES IN THE RAIN | |
| 363 | ALVINO REY Orch. | THAT'S HOW MUCH I LOVE YOU,BABY
WHY DON'T WE SAY WE'RE SORRY ? | |
| 364 | JACK SMITH | IF THIS ISN'T LOVE
I TIPPED MY HAT AND SLOWLY RODE AWAY | |
| 365 | GEECHIE SMITH Orch. | LET YOUR PRIDE BE YOUR GUIDE
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| 366 | TEX RITTER | ONE LITTLE TEARDROP TOO LATE
99 YEARS IS A LONG, LONG TIME | 1339-1
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| 367 | JOHNNY MERCER | I DO DO DO LIKE YOU
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| 368 | ANDY RUSSELL | ANNIVERSARY SONG
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| 369 | THE PIED PIPERS | OPEN THE DOOR,RICHARD
WHEN AM I GONNA KISS YOU GOOD MORNING ? | |
| 370 | ELLA MAE MORSE B/W 4 | HOODLE ADDLE
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| 371 | BILLY BUTTERFIELD Orch. | WE COULD MAKE SUCH BEAUTIFUL MUSIC TOGETHER
AIN'T MISBEHAVIN' | 1281-4
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| 372 | JOE ALEXANDER | IF I HAD A CHANCE WITH YOU
HEARTACHES | 1590-
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| 373 | WESLEY TUTTLE | LITTLE YOU CARED
A BROKEN PROMISE MEANS A BROKEN HEART | |
| 374 | BENNY GOODMAN Orch. | LONELY MOMENTS
WHISTLE BLUES | 1609-4
1612-2 |
| 375 | PEGGY LEE | SWING LOW,SWEET CHARIOT
SPEAKING OF ANGELS | 1613-5
1614-5 |
| 376 | BENNY GOODMAN Orch. | IT TAKES TIME
MOON-FACED,STARRY-EYED | 1610-4
1619-4 |
| 377 | HAL DERWIN | YOU CAN TAKE MY WORD FOR IT,BABY
IT MIGHT HAVE BEEN A DIFFERENT STORY | |
| 378 | CLIFFIE STONE Orch. | TIGER RAG
MY PRETTY GIRL | |
| 379 | JULIA LEE & B/Friends | I'LL GET ALONG SOMEHOW
YOUNG GIRL'S BLUES | 1377-
1393- |

(to be continued)

Tchaikovsky: Chanson Triste, Op. 40, No. 2. Albert Sammons, E. Tuckfield, pf. CoE D. 1420 (69372)

Grieg: Sonata No. 3 in c-minor: Allegro. Albert Sammons, William Murdoch, pf. CoE L. 1079 (6863)

Paganini: Moto Perpetuo, Op. 11. Kathleen Parlow, pf. HMV 3-7917 (10263e)

Sarasate: Carmen Fantasia: Habanera. Yovanowich Bratza, S. Krish, pf. CoE D. 1433 (69831)

**DIGGIN' THE
GROOVES**
BOB DAVENPORT

The long awaited Vol II of Hal Kemp & His Orcn. featuring Bunny Berigan (1930-31) came out recently on Shoestring SS-112 (P.O. Box 10208, Oakland, Ca 94610) and it's a must for Bunny fans, as well as the earlier style of the Kemp band.

Three releases from Jazz Archives (P.O. Box 194, Plainview, N.Y. 11803) received a while back are deserving of notice here now. JA-23 features Charlie Christian with Benny Goodman. JA-45 features the Ralph Sutton All Stars "live" from the Club Hangover in San Francisco in 1954. And JA-44 is titled Jazz from California, with one side devoted to the Ben Pollack band in L.A. in 1937, and featuring Muggsy Spanier, while the flip side features Sidney Bechet with Marty Marsala from the Downbeat Club in San Francisco in 1953. All of these should be of great interest to jazz fans.

While not exactly new, I did receive some items from Sunbeam that I missed a while back, and I'd like to bring them to your attention now. (Sunbeam, 13821 Calvert St., Van Nuys, Ca 91401). Sunbeam MFC-13 features Kate Smith from the 1926-31 period and really takes us back to this great lady's early career. Then on SB-115 we find Ted Lewis & His Band featuring BG, Muggsy, Fats and George Brunies, and are from the 1931-32 period. Circleville, Ohio's most famous citizen may have been a little on the corny side, but at various times he had some of the very best in his band, and it's all here on this reissue LP! SB-223 is an interesting combination of big band swing featuring Jimmy Dorsey, Ina Ray Hutton, Harry James and the Dorsey Bros. (The last item a 1946 period Dorsey's). One of the famous "Let's Dance" series can be heard on SB-150, and it's Vol. 3 in the series featuring the BG band of 1934-35, with Helen Ward, Barry McKinley sharing mike honors. SB-145 is a later BG period (1944-45) on the Fitch Bandwagon program, with host Dick Powell and guest Andy Devine; the other side are various 1944 guest appearances by Benny. P-507 is another delight, and very historic Gene Austin, and contains many of his old hits and memory tunes from days long gone. Sountrak STK-105 features Fred and Ginger in the Gay Divorcee and Top Hat. Lots of pleasant memories here, as there is on STK-107 with Gene Kelly, Judy Garland, George Murphy, etc. from For Me and My Gal.

You're a real old timer if you remember The Silver Masked Tenor (Joe White)! But how many of you recall that he had a son, Robert, who started out as a child performer under his Dad's tutelage? Well, Robert has a new LP out on RCA NFL1-8005, and there are times when listening to Bobby do a lot of the oldies I could swear it was old Joe back again!

Two new Bluebirds also from RCA, and nice! AXM2-5584 is the Complete Bunny Berigan, Vol. 1 (1937) and this one you've gotta listen to! - - And AXM2-5583 is another long awaited item, this time Vol III (1935-36) of the complete Fats Waller

On the contemporary scene, and from Progressive Records P.O. Box 500, Tifton, Ga 31704) these three: 7055 features Derek Smith (piano) playing Jerome Kern; 7059 features the jazz piano styles of Tommy Flanagan. #7063 is a real gas featuring old Flip Phillips still blowin' beautiful horn.

Now from Golden Era (West Coast Audio Visual Corp., Box 126, Reseda, Ca 91335) I received Vol. 2 of Theme Songs of the Big Bands, and it's a must for big band collectors. It's on LP-15062.

Golden Era LP-15065 features an air shot of a later Eddy Duchin band that I found a delight, with vocals by Anita Ellis, Tommy Mercer and Eugenie Baird.

Joyce Music Corp (Box 1707, Zephyrhills, Fla 33599) continues to enlarge their already huge catalog of reissue LP's available for collectors. Quite a few of these were received too late for last issue, so let me briefly fill you in on these now:

Ajaz-276 is Vol. 4 of the early Artie Shaw (1937), which will make Artie fans happy! The next three are in the Disco Order series, leading off with Ajaz-277, Woody Herman (1946-47), then Ajaz-278 is Vol. 6 in the Charlie Spivak series, and Ajaz-279 is Vol. 12 of the Jan Savitt series. All nice items to have, especially if you like your collections in chronological order.

Joyce 6011 is Vol. 3 in the Helen Forrest series, and on Joyce 6012 she's heard again with Artie Shaw's Band. And, from the One Night Stand series there is Joyce 1094 featuring Harry James and Kitty Kallen from the 1945 period. Joyce 1095 is a 1940 spotlight on the Raymond Scott orch., and Joyce 1096 features two 1943 broadcasts of TD, featuring Dick Haymes, Liz Tilton, the Sentimentalists, Skip Nelson, Barbara Camden, and even Elmo Tanner whistling on one tune! - - Finally on Joyce 1093 we find a continuation of the Stan Kenton "Concerts In Miniature" series on two different dates in 1952.

That's about it ~~for~~ for this time, and I do hope that I have brought each and every one of my readers some news of items that may be of interest. - - -Hope you'll join me a gain next issue!

Information on my custom taping service can be had by writing to me at 221 Prune Tree Dr., Healdsburg, Ca 95448, as well as your comments (always appreciated) and your questions. But, please, a S.A.S.E?

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SAMUEL B. CHARTERS
and
LEONARD KUNSTADT

JAZZ

*A History of
the New York Scene*

New Foreword by
SAMUEL B. CHARTERS

DA CAPO PRESS • NEW YORK • 1981

Yes! Folks! It's out again after quite an hiatus. When Doubleday put out the original hard cover edition in 1962, it went very fast, right down to the very last copy on the Garden City N+Y+ plant shelves! Why Doubleday never went ahead with a paper back is beyond me - but a paper back did come out in Brazil if you read Portuguese(smiles!). The original is now very rare and I have had so many requests which unfortunately I could not honor. But now we have the DaCapo reprint, a new foreword by Sam and a few corrections and addenda by yours truly(cheers!). \$30. post paid. Remit to Len Kunstadt. He promises an autograph!

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